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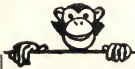
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# Kine Weekly

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No. 2,881

Thursday, December 20, 1962

Vol. 547

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1962**

*from*  
**THE PUBLISHER,  
KINE WEEKLY**  
6 Catherine Street, W.C.2

## NEWS HIGHLIGHTS . . .

### LAB. CHIEF RETIRES

R. J. HENDERSON, managing director of Henderson Film Labs., is retiring after 50 years in the film industry.

Henderson founded the laboratories in the 1920's and when the firm was taken over by Warner Bros. in 1945, continued in his capacity as managing director.

At a luncheon on Monday to mark the retirement, Arthur Abeles, on behalf of Warner Bros., paid tribute to Henderson. Present at the luncheon were directors and executives of Warner's including Dr. Eric Fletcher, Louis Lewis, Gerry Blattner, Lee Morgan, R. M. Branchette, R. J. Henderson and R. J. Henderson, Jr., who succeeds his father as managing director.

### NEW TRADE COMMITTEE

FIVE trade bodies—ASFP, BFPA, FBFM, FLA and NRA—have jointly agreed to the setting up of a new committee to be known as the Film Industry Employers' Consultative Committee for the exchange of information on matters of common interest.

Lord Archibald has agreed to act as chairman of the committee.

### ANGLO APPOINTMENT

ANGLO's assistant sales manager, Morris Young, is to be promoted to the executive position of personal assistant to Stuart Levy from December 31.

Young, who joined Anglo as circuits manager in 1957, has been in the industry over 30 years.

He started as a boy in 1933 with Warner First National; after army service he joined Exclusive Films as circuits manager in 1945.

### HARGREAVES' NEW POST

KENNETH HARGREAVES will be appointed UK representative for Joseph Levin's Embassy Pictures Corporation.

Hargreaves will be responsible for the supervision of the distribution of Embassy product in the UK and the company's production activities in Britain.

### RAYANT'S CHIEF

RONALD F. P. HOPKINS will become managing director of Rayant Pictures following the recent resignation of Anthony Gilkinson.

Hopkins has been a director of the company for some years. He is also managing director of Rayant Studios at Bushey, Herts, and will continue this function.

John Durst has been invited to be producer to the company and will take over the 1963 production programme. He has been associated with Rayant Pictures for a number of years and has been a producer/director within the organisation for some time. Durst intends to continue personally directing a proportion of Rayant Pictures productions.

## Davis strongly opposes higher British quota

**A STRONG attack on recent suggestions that quota should be increased from 30 to 40 per cent. for first features was made by John Davis at The Rank Organisation Theatre Division's showmanship lunch on Monday.**

In references to The Rank Organisation and current problems in the industry, Davis also:

- **REJECTED** completely suggestions that Rank was no longer interested in film production and the future of cinemas;
- **DEFENDED** changes in release patterns that had been instituted by Rank;
- **ATTACKED** some people who were "running to the government" for help, because it was difficult to stop government once it took a hand in the affairs of an industry;
- **SUGGESTED** to the many people who blamed tv for the industry's present problems that divorcement of exhibition from production and distribution in America was a much bigger factor;
- **REVEALED** that the company is going into Cinema presentation;
- **ATTACKED** the present high proportion of X films;
- **WAS CONFIDENT** the organisation was right in its activity in supporting a British pay-tv system;
- **CLAIMED** that The Rank Organisation had never been in better shape.

In his opening remarks, Davis said he was taking the opportunity to talk about The Rank Organisation and current affairs in the industry.

"What is the state of The Rank Organisation," he asked. "I do not believe that we have ever been in better shape. We are virile, we are expanding and yet we have our feet on

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Merry Christmas  
and a  
Happy New Year  
to all our  
readers

## GO-AHEAD FOR PAY-TV EXPERIMENTS

**AN EXPERIMENTAL arrangement for pay-tv by wire under control conditions is proposed in the second White Paper on the Pilkington report published this week.**

The experiment "might involve a small number of different areas and would last from two to three years," but there is no guarantee that at the end a general or permanent pay-tv service will be instituted.

The White Paper adds that an announcement will shortly be made inviting interested organisations to apply. No such experiment is likely to be started before 1964.

The White Paper also says that the Postmaster-General is now prepared to consider on their merits any applications for televising programmes or events on a big screen in places where people would pay to see them. But no taking away of events which the BBC and ITA now show will be allowed.

### Positive role

Dealing with tv in general the White Paper indicates that ITA will generally take a much more positive role in the affairs of commercial television and will be able to control the networking of programmes.

The Authority will supervise arrangements for the buying and selling of programmes. It will also be responsible for the shape, content, balance and quality of the service as a whole.

The White Paper says there is little evidence of public demand for a second ITA programme and the financial prospects of independent television may be less assured after 1964 when the existence of three programmes instead of two will create competition; but the government still feels that a second commercial programme may prove desirable to allow full scope to independent television to offer more selection to viewers and to experiment.

The government will include, in the forthcoming Television Bill, a provision to ensure that adequate rentals are paid by the companies, including a substantial payment calculated by reference to the profits of the companies before tax. This payment will be made to the ITA and then remitted to the Exchequer.

## Viewpoint

## CHALLENGING REMINDERS

IT IS always stimulating, thought-provoking, and challenging when John Davis speaks on trade affairs. This was certainly the case when he spoke at the Rank Theatre Division's showmanship luncheon on Monday.

The industry will recall his forthright forecast of the future when he addressed the CEA Conference at Gleneagles in 1957. Events have shown that he is a man of extraordinarily perceptive vision.

On Monday he emphatically refuted suggestions that his organisation, because of its diversification programme, was no longer interested in the future of the cinema, pointing out that the investment in the group's Theatre Division and the fact that it contributed approximately 50 per cent. of the Organisation's profit, belied the allegation.

He denied, too, that his group was no longer participating in production. The record, indeed, speaks for itself; our annual survey in last week's issue shows that some 12 films were produced at Pinewood for Rank distribution.

Davis challenged the wisdom of those who had pressed for the current inquiry into the industry. In citing the effect of the United States Consent Decree, under the Anti-Trust Laws, which divorced production from distribution and exhibition, he underlined the truth that in a state of free enterprise the interference of bureaucracy can have dire results, without discrimination between large or small enterprises. It is a sobering thought.

There will be a good deal of support for Davis's view that quota should not be raised, merely to encourage production of cans of celluloid without any guarantee that the quality achieved by British film entertainment will be maintained.

Rightly, Davis again warned the industry against the emphasis in production that is being placed on the making of films qualifying for an X certificate. There is growing evidence that the industry is losing favour with the public by moving away from the realm of family entertainment in which it has been a dominant force for so many years.

## KINEMATOGRAPH WEEKLY

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Editorial: 161 Fleet Street, London, E.C.4. Telephone Fleet Street 5011

Advertising: 161 Fleet Street, London, E.C.4. Telephone Fleet Street 5011

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southwood, Rand, London. Cables: Kineweek, London, E.C.4

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year.

PUBLISHED BY LONGACRE PRESS LTD.

## Long Shots

THERE COULD not be a better deserved compliment than that paid to Monty Morton this week when the KRS unanimously re-elected him as president for the fifth consecutive year.

Since he took over the chairmanship from Arthur Ables in June, 1959, Monty has helped to steer the KRS—and the industry—through some pretty stormy waters, and his colleagues in the KRS, very wisely, continue to reap the benefit of his experience.

FRIENDS of James Woolf will be sorry to learn that he faces the prospect of Christmas in hospital.

He went into the London Clinic this week for an operation—not a serious one I am told—which had been necessary for some time.

THERE IS no sign of pre-Christmas doldrums at the Odeon, Leicester Square. "Lawrence of Arabia" is enjoying the tremendous box-office success that it thoroughly deserves.

It was not surprising that the critics gave the film pride of place in their columns or that newspapers and periodicals have lavished considerable space on it.

A film of this calibre makes news and is worthy of the immense coverage.

THE PRODUCTION team and cast have received the plaudits, and deservedly so. Here it is not out of place also to congratulate the unit publicity team for a very fine job over a long haul, and Pat Williamson and his team at Columbia for their part in the campaign launching the film.

The serialisation of the story of the film in the *Daily Express* and the story of the production of the film in the *Daily Sketch*, and the special slip edition of the *Daily Mail*, distributed immediately after the premiere are examples of what has been achieved by way of national publicity. Top marks all round.

THIS YEAR we have decided not to send out Christmas greetings cards from the KINE, and its staff to friends in the trade in Britain and abroad.

Instead, we have sent a donation to the Cinematograph Trade Benevolent Fund.

My colleagues and I, therefore, take this opportunity to convey our sincere wishes for a happy Christmas and New Year to all our friends, through the medium of this column.

IT IS NOT a bad thing to laugh at ourselves occasionally; it helps to keep things in perspective.

At the annual dinner and dance of the London and H.C. branch of the CEA last week, Peter King, youthful chairman of the branch, poked fun at the trade, its foibles, its quaint language and its "rituals."

He found an appreciative audience, which is more than can be said for some of the speakers

at the previous dinners, where we have had more than our fair share of platitudes and politics, clichés and claptrap.

PETER said he had approached the occasion with some trepidation for it was not only the 31st annual dinner of the branch—all organised by Arthur Taylor, the branch secretary; a remarkable achievement—but also the year of the 50th anniversary of the CEA.

"I AM a comparative babe," he explained, "having been in the industry in my present capacity for considerably less than fifty months." He hoped that he was a little less ignorant now than when he began in the industry.

At that time, he decided to satisfy his curiosity as to the derivation of the word Wardour, for, as Wardour Street seemed to be the hub of the industry, it might tell him what to expect.

He found that the street was named after the Vale of Wardour—a very long depression.

AS a film booker, he had found that he could get on very well, so long as one understood the terminology of "those highly esteemed and extraordinarily optimistic gentlemen—the film salesmen."

He had soon discovered that a salesman would try to sell a film with one of three basic expressions, all of which had been translated.

"For example," Peter explained, "if the salesman said 'this film has great star values,' it meant that it hadn't any story. If he said, 'this film has great story values,' it meant that it hadn't any stars; and if he said, 'this film is a great psychological drama,' it meant that the film had no story or no stars, and I don't understand it either."

HE SOON learned, too, that the industry not only had its own language, but also its own rituals—the premiere and the trade show, for instance.

The former, he said, is an example of the great charitable blindness of the film industry, for free tickets are invariably given to poor and deserving people—such as business tycoons.

The trade show, he continued, was another charitable occasion—"designed to enable members of the public to see a film free of charge in the morning so that they don't have to miss their television programmes in the evening."

REFERRING to the CEA's fiftieth anniversary, Peter said that the fifty years "had seen great new thinking, culminating in 1962 with the release of such novel and original films as 'Ben-Hur,' 'Dr. Caligari's Cabinet,' and 'The Four Horsemen of the Apocalypse.'"

He added: "Not that I am implying that these films were in no way original—after all, none of them starred Peter Sellers."

But what about fifty years hence? Declared



Peter. "Sir Peter O'Toole will be the grand old man of the film world. The industry will have its answer to the fruit machine, or one armed bandit, with toll-television—the one-eyed bandit."

"We shall see the ultimate rationalisation of the London release pattern—a one-day release, matinees North of the Thames and evening performances South, and a number of disgruntled exhibitors will band together to make a film called 'The Loneliness of the Subsequent Runner' or 'Only One Can Play'."

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THE CEA, too, was a target for Peter's astringent wit. Earlier, he said "... as we showmen in the film industry have always been fond of short, snappy showmanlike titles, we have called our branch, the London and Home Counties Branch of the Cinematograph Exhibitors' Association of Great Britain and Northern Ireland."

So much for the fun.

Among the guests of the branch were a bunch of young stars who have added glitter to the box-office—Hayley Mills, Cliff Richard, Tom Courtenay and Peter O'Toole, who had made a brilliant debut in his first film, "Lawrence of Arabia," the night before.

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CONCLUDING his speech on a serious note Peter said: "Optimism is cheap and easy to dispense. I do not propose to ladle it out tonight."

"But, so long as we can attract to our studios actors of the calibre of our chief guest, Peter O'Toole, then our future is not unassured."

"We have seen great mechanical advances (unfortunately, not always accompanied with similar artistic advances) from the silent screen to the stereophonic sound track. We have seen VistaVision and Panavision, Technirama and Cinemascope, and Totaliscope."

"We have had square screens and rectangular screens, narrow screens and wide screens. But in the ultimate analysis, greater than all these for the future is the realisation that more important than the width of our screens, is the breadth of our vision."

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IT WAS reported at last week's meeting of the council of the CIBF that Harry Bancroft has donated £1,000 to endow a bed in his name at Gblegh.

The donor is, of course, head of the Bancroft circuit and has been in show business all his working life.

I am told that he made the generous gift after a conversation with Sam King, a member of the CIBF council, who last year endowed a bed at the rest home in the name of his wife and himself.

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THE ANNUAL pilgrimage of children (and their parents) to the Walt Disney film show at Studio One, Oxford Street, attracted the usual full house on Saturday morning.

Children were welcomed by Father Christmas (who later distributed gifts), supported by Arthur Allighan and Charles Solvage, both of whom, I am sure, enjoy this occasion as much as the children do.

The programme consisted of a Donald Duck cartoon, a typical entertainment by Coco, the clown from Bertram Mills circus, and then the full-length Disney cartoon "Peter Pan," the whole being interspersed with biscuits, ice cream and fruit drinks, while parents were offered more adult sustenance upstairs.

Thank you, Walt Disney.

# News of the Week

## Pay-tv tests: AIC asks PMG to protect cinemas

THE AIC deputation to the PMG asked for protection for the industry in any experimental tests of pay-tv. The deputation emphasised it's view that pay-tv experiments should be subject to the controls that apply to cinemas.

This was reported by Hugh Orr at the AIC council meeting last week.

The industry could not possibly survive another onslaught such as it received from commercial television, said Orr.

The association has now written to the PMG confirming the points the deputation raised at his office. It intends going again when it has studied the government White Paper on pay-tv.

Orr said the AIC was definitely against pay-tv, and that if it didn't operate under the same conditions as the cinema, then "we are going to fight it tooth and nail." Pay-tv, he added, is going to be a most serious thing for our industry. He also said if there were to be experimental areas they should not be in areas where there were independent cinemas.

**CFC inquiry.**—The AIC's reply to the CFC questionnaire, in connection with the inquiry into the structure and trading practices of the industry, has been sent to the committee.

"It is a most important document for independent exhibitors," said Hugh Orr. It was vital, he said, that there should be no delays, and that the CFC committee should be given every opportunity to make a thorough investigation into all activities of the industry. He was sure nobody would deny them that.

**FIDO.**—The association is writing to the Film Industry Defence Organisation asking whether the exemption limit for FIDO is to be lifted to £300 in line with the BFPE. Hugh Orr said: "We can only keep going forward, and if we can get exemption up to £300 it will give additional relief to our members."

**FRS.**—The existing cinema tariff is to continue for a further 12 months. "We have now come very close to a final arrangement for 1964," Hugh Orr told the council of management. The council then considered the terms of a new tariff in committee.

Next meeting.—January 16.

## EXECUTIVE CHANGES AT RANK

SEVERAL executive changes are being made in The Rank Organisation Theatre Division, operative from December 31.

In the regional administration:—**A. J. Rockett**, regional controller, Region 1, assumes duties as Circuit Manager; **F. Bradley** transfers from regional controller, Region 5, to regional controller, Region 6; **F. R. Poole** transfers from regional controller, Region 6, to regional controller, Region 1; **W. A. Jacobs** transfers from head office to regional controller, Region 5; **H. J. Johnson** transfers from head office for attachment to regional control office 5; **P. A. Smith** is appointed assistant to circuit administrator.

The following appointments have been made in the sales department with immediate effect:—**L. Borne** is appointed sales manager; **R. E. Foster** is appointed sales promotion manager; **F. C. Pearman** continues as sales supervisor; and **J. Davey** is appointed assistant sales manager.

## Wall's new lolly

A NEW two-tone lolly for children is being introduced by Wall's on December 21.

Called Booster, it's a rocket-shaped water ice which will retail at 6d.

It is aimed at the children's matinee market, and is also very suitable for special holiday performances, says Wall's.

## Butcher's disclaimer

**JACK PHILIPS**, of Butcher's Film Distributors points out that information supplied to the KINE regarding the distribution of "Doomsday at Eleven," and "Night Without Pity," produced by Jack Parsons, was incorrect.


Although it was at one time arranged that Butcher's should distribute these films, this arrangement, says Philips, has ceased.

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## JOHN DAVIS

—continued from page 3

the ground, and as far as I know there are no hidden weaknesses.

"But because we are in good shape do not assume that we can relax our efforts to achieve better results as we have still much to do and time disappears so fast.

"I was at a trade meeting recently when Rank was accused of not being particularly interested in his theatre operation as, and I quote, 'it was only one of many divisions within The Rank Organisation'.

"It is true it is only one of all our important divisions, but I quickly pointed out that such a suggestion was unfair by reminding the speaker that we have £55,000,000 of property at pre-war value invested in this division and that last year it produced some 50 per cent. of the group profits. How can people think this way?

"Large organisations were under attack at the present time," he said.

"In as far as Rank is concerned, I am going to talk bluntly and suggest that the prime reason is because some are jealous of our progress, largely brought about by facing up to the problems which exist instead of burying our heads in the sand or tackling the problems too late."

## Echo of Gleneagles

After recalling his speech at the CEA Conference in 1957 at Gleneagles, he added: "You all know the response. I believed that a material change was taking place in the economic environment and the satisfaction of leisure time.

"Others—as they were entitled to—did not agree with my view. I was equally entitled to decide that we should put our house in order, rationalise where necessary and expand into new leisure time activities, which we must do."

"Some people are running to the government at the present time, which I sincerely believe to be most unwise. Not because we are afraid of a fair, and I hope impartial, review of our efforts on behalf of the industry and ourselves in recent years, but for a more fundamental reason. It is so easy to run to the government for help but so difficult to stop the government once it takes a hand in the affairs of an industry."

Davis then sounded a warning note: "Perhaps it would be wise for all those who want the government to settle industry problems to stop and think where they are going, not are getting that both large and small units are operating in free private enterprise and that when government takes a hand it rarely distinguishes between large and small."

Davis recalled that many people blamed television for the film industry's present situation, but claimed, "television has only been one of the factors which has brought it about."

"Perhaps the one which has had greater effect was the Consent Decree entered into by the members of the American Motion Picture Indus-

try with the American government in 1949." These decrees, which led to the divorcement of exhibition from film production and distribution, were brought about by a small group of independent exhibitors and producers who agitated and attacked the large operations and brought government into the industry's activities, said Davis.

"I say it is generally accepted that these actions have in the long run done everyone, large and small, in the American motion picture industry great harm and that the repercussions have affected materially the industry in this country and in many others," he said.

Before the Consent Decree, major film studios worked in conjunction with distribution and exhibition, and those in the studios had a feel for the public pulse.

They knew the need for, and the cost involved in, maintaining a large number of films regularly in work and the great need to consistently develop new talent.

They knew the need to protect the theatre interests so that money would flow back to the studios to ensure the making of further films.

## Worse result

Davis wondered what the situation would have been if the Consent Decree had not been enforced, and whether the huge volume of films subsequently made available to the American tv networks would have been made available.

"I am not suggesting to you that conditions at that time were perfect, but what I am suggesting is that by bringing government into the picture, the net result is worse than perhaps it would have been if the industry had resolved its own problems even if not to anyone's entire satisfaction.

"The big units in any industry are always subject to critical attack, but do not forget that they are not always wrong—they have great knowledge and experience and are a great stabilising influence.

"It has been suggested, among other things, that The Rank Organisation is no longer interested in film production. I am sure I can influence the record to speak on this. I can only say that we have kept our promise to the Board of Trade to maintain our share of British production at a time of great difficulty."

## The backbone

"On the broad basis of British film production I say, categorically, that the large organisations have been the backbone of production finance, for without the major interests supporting film production there would not be any material production in this country today."

Independent producers basically relied on the finance provided by ABC, British Lion, NFFC, Rank and one or two of the major American companies, said Davis. But, he added, these companies could not be expected to finance production regardless of the creative talent available and of the economics of the present difficult conditions in the industry. "It would never be any good to try to make films in excess of the creative talent available."

With the grave financial difficulties of certain of the major American companies, it was far better for Rank and other British production interests to ride out the present storm in good financial health than to make "pieces of celluloid" which would lose lots of money and in the long run only add to the problem of the industry.

"Turning to new developments, Davis said, 'We do not believe that new ideas should be resisted, neither do we believe that it is necessary to mould each new idea to fall into the pattern of the industry as it was in the past when conditions were different from those existing today.'

Exhibitors talked about the need for more films and yet the most vocal critics in exhibition spent a large part of their time in saying the present trends towards longer specialised runs, variations of the distribution pattern, etc., were unsound, would do harm, and were "not in the public interest."

They never admitted, he claimed, that in fact they were only making "special pleading."

Without a healthy production industry, exhibi-

## THE AWARD WINNERS

J. Tucker, Odeon, Weymouth, was named National Champion Runner-up, L. J. Harris, Odeon, Brighton. Second runner-up, G. Lockyer, Gaumont, Coventry. Regional prizes went to J. D. Clark, Gaumont, Liverpool (Region 2); R. G. Honeyman, Odeon, Ayr (Region 1); R. A. Crisp, Odeon, Southend (Region 5).

tion could not be healthy. This could only be achieved by obtaining the maximum revenue from each film.

It was the responsibility of exhibitors, large or small, to help secure maximum results and so ensure that funds flowed back to producers so that more films are made.

"We in Rank are applying our minds to that objective, as only through that means can the industry survive; but, and it is an important but, we do not believe that such a philosophy harms independent exhibitors, provided that they keep their theatres in first-class condition and run them efficiently and with showmanship," said Davis.

The long specialised runs generated interest in the big film which permeated down to the subsequent runs, leading to increased income all down the line. This statement had been challenged, and Rank produced figures to show it was made. "Our figures have not been challenged, nor do I believe they can be," he said.

"I believe that there is as great a public demand today as ever for good film entertainment provided it is presented in the manner in which the public want to see it, and that it is properly exploited and with aggressive showmanship," he said.

## First risks

Davis then recalled that Rank ordered the first 75 CinemaScope installations in this country with full stereophonic sound. It took the first risks, and put down plant in his factories to make the equipment available to all British exhibitors. When it appeared that CinemaScope would be a success, Rank was accused of trying to create a monopoly at a time when many other people who were not sure that CinemaScope was the answer to the industry's problems, were not prepared to take the heavy risks involved.

"We took the risk with Cinemascope," he said. "That one did not come off. No one then complained."

Rank had taken the risk with Todd-AO at the Dominion, Tottenham Court Road, and spent £50,000 on new specialised equipment. "That one did come off; then we are monopolists," he said. "South Pacific" had run for over four months in that theatre and built up a greater "want to see" in this country than anywhere else in the world.

"We are going to take risks with Cinema," Davis continued. "It may or may not come off, but all this shows our faith in the motion picture industry and our intention to remain leaders in providing the public with the best of film entertainment."

Now we are faced with pay-television. The Telemeter system is an American system—I believe it to be good. We in Rank saw no reason if pay-tv was to be introduced into this country and other countries in the world, why there should not be a British system—also good.

Rank had developed one in conjunction with Rediffusion and was proud of its effort.

"I do not know, nor for that matter does

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# World Markets

## Smadja joins Entertainment Corporation of America

NEW YORK.—Charles Smadja, former UA vice-president in charge of European production, has joined Entertainment Corporation of America, it has been announced by Max Youngstein, president.

According to Youngstein, Smadja, a veteran in European distribution and production, will serve as overall consultant and co-ordinator on ECA's motion picture activities on the Continent.

Smadja will continue to headquarter and reside in Paris.

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IN AN effort to implement the supply of pictures, a committee will be named by National Allied to study a voluntary plan similar to the British Film Production Fund. This is the second exhibitor association to undertake such a study. TOA have indicated similar interests. The suggestion arose at the National Allied Convention, at which Jack Armstrong, operator of 32 theatres in Ohio and Indiana, was elected president.

He succeeds Marshall H. Fine, who refused a third term due to the pressure of personal business. The latter was elected chairman of the board succeeding Ben Marcus and Milton H. London was re-elected executive director.

Meanwhile TOA president John H. Stemmeler reported to the membership that the organisation has scheduled during the year ahead a programme of encouraging more product from every possible source; intensification of the campaign against pay-tv; more Hollywood preview engagements like that for "What Ever Happened To Baby Jane?" which was so successful; continued closer relationship with production and distribution; and the growth of TOA.

+ + +

THE net earnings for the first nine months of 1962 of United Artists Corporation, after provision for income taxes of 2,821,000 dollars were 3,103,003 dollars compared with 3,014,000 dollars for the comparable period of the previous year, it was announced by Robert S. Benjamin, chairman of the board.

UA's gross world-wide income for the first nine months of 1962 totalled 91,502,000 dollars against 85,310,000 dollars for the same period in 1961.

The nine-month net represents earnings of 1.78 dollars per share on the 1,741,473 shares outstanding on September 29, 1962. This compares with net earnings of 1.73 dollars per share for the first nine months of 1961, after adjusting the shares then outstanding to the number outstanding on September 29, 1962.

S. H. FABIAN, president of Stanley Warner Corp., reported that the corporation and its subsidiaries reached a new high in the fiscal year ended August 25, 1962. The merchandise sales, theatre admissions and other income totalled 136,150,500 dollars, an increase of 1,429,800 dollars over the 134,720,700 dollars reported for the previous year.

Said Fabian, "Although the gross income was higher, the earnings for the year were disappointing. Theatre admissions were lower, reflecting a shortage of box-office attractions released by motion picture producers."

The net income after all charges for the fiscal year ended August 25 was 2,853,500 dollars which compares with 4,301,900 dollars earned during the 1961 fiscal year.

Fabian reported Stanley Warner continues to be in a strong financial position with current assets at the close of the 1962 year totalling 48,638,100 dollars which is 11,430,200 dollars more than the sum of all current liabilities.

A number of theatres have been renovated, two new ones are being built and four others are being negotiated for. A deal for the acquisition of 37 theatres in Texas is nearing completion.

Added Fabian: "For some time there has been a cuthack in motion picture production which has hampered theatre operations. But there are indications that at least partial relief from the scarcity of pictures is under way. We are greatly encouraged by the organisation of new producing companies which gives promise of a greater supply of product for our screens."

+ + +

FABIAN is jubilant over "What Ever Happened To Baby Jane?" which went into release under TOA's "Hollywood Preview Engagement" programme which called for a nationwide guaranteed playdate campaign plus an active campaign by exhibitors. He reported that Warners had about 1,000 playdates by the time the picture opened.

Warners reported that in eight days in 300 theatres throughout the country, the film grossed 1,245,000 dollars and that the negative cost of 825,000 dollars had already been recouped.

He expected that by the time six or eight pictures are in the plan, every exhibitor will feel the benefits. He hoped the success would trigger action by other companies and that pictures will be spread more evenly throughout the year.

Fabian believed it important that the selling of pictures be modernised to allow individuals the ability to do a real marketing job, using tv and radio much more.—**Mei Konecfo.**

## Film industry slump in Mexico

THE Mexican motion picture industry has been in a slump for the past two years, according to Nathan D. Golden, Director, Scientific, Photographic and Business Equipment Division, Business and Defense Services Administration, U.S. Department of Commerce. Imports of films have suffered slightly from the slump, but United States films have more than held their own by comparison with other foreign films. Mexican production of films, including foreign films produced in Mexican studios, dropped sharply in 1961 and 1962.

There are about 2,460 theatres with 1,615,000 seats in Mexico. In the autumn of 1960, the government purchased two chains totalling 329 cinemas. In addition, the government controls approximately 600 more theatres, which are affiliated with the government-owned theatres. Theatres are generally permitted to charge only 4 pesos (2s. 3d.) per person for first-run exhibitions and 3 pesos (1s. 9d.) for re-runs.

A large theatre in Mexico City has been authorised to charge 8 pesos (4s. 6d.) for wide-screen super productions. These low admission prices are a factor in the slump in Mexican production of films.

## Renovation

There is little construction of new motion picture theatres, but an estimated 10 million dollars is now being spent on renovation of theatres, including those damaged by earthquakes. Gross receipts to theatre owners in the Federal District were reported at 15,735,000 dollars in 1961 compared to 15,071,000 dollars in 1960.

Mexican production of feature films fell to 48 in 1961 from 89 in 1960 and a high of 109 in 1958. The average cost per film remained at approximately 90,000 dollars.

During the first half of 1962, 32 feature films were produced, but the rate of production during the second half of the year is reported to be very low. It is expected that the shortage of funds with which to finance production, as well as modest receipts domestically and from abroad, may continue to restrict domestic production.

## No colour tv for France before 1970

PARIS.—French tv subscribers have been told they will not get in colour before 1970. The French experts, I understand, will make no move now but will wait until an international colour system has been adopted by other countries.

One French technician, however, Monsieur de France, has perfected a process in which Italy, Germany and Great Britain are said to be showing interest. The French will wait and see whether this system is adopted rather than an American system.—**Henry Khan.**

## Pakistani move to re-certify old films

BOMBAY.—The Pakistani government may re-certify all Indian films which were imported into Pakistan from 1960-1961.

There is of course stiff opposition from the production and distribution wings of the Pakistani film industry against this move, but the exhibitors would welcome re-certification as this would relieve the acute shortage of product.—**N. V. Eswar.**

# Provincial press see 'On The Beat'



Provincial newspaper film critics and columnists from as far afield as Glasgow, Edinburgh, Newcastle and Worcester, attended a special press show held recently at the West End Cinema, Birmingham, of the latest Norman Wisdom comedy for The Rank Organisation, "On the Beat." Hosts included Norman Wisdom, Hugh Stewart (producer), and Robert Asher (director), who met the press at an informal reception given after the screening, where the opinion was that "On the Beat" is Wisdom's funniest film to date. Left: A. Greenfield, Birmingham, J. Kirms, RFD acting branch manager, Birmingham, Norman Wisdom, R. Bennett, regional manager, theatre division, Arthur Steele, *Birmingham Mail*. Below: C. R. Young, director of publicity and advertising, RFD, J. Ryan, *Edinburgh Evening Despatch*, M. Beale, *Newcastle Chronicle*, N. Cresswell, *Catholic Pictorial*, J. Behr, publicity controller, theatre division, D. Coyte, publicity controller, Pinewood Studios; Basil Berks, *Evening Despatch*, Birmingham, Robert Asher, L. Withers, *Sunday Mercury*, Birmingham



Right: Hugo Pitman, *Glasgow Evening Citizen*, and Norman Wisdom



Above: Norman Wisdom with Charles Gillies, *Daily Record*, Glasgow



Left: Robert Asher and Mike Beale *Newcastle Chronicle*

Above: Hugh Stewart and Willie Rae, *Edinburgh Evening News*



Left: Hugh Stewart with Peter McGarry, *Worcester Evening News*



# Reviews for Showmen

Edited by JOSH BILLINGS

## Phaedra

United Artists. Greek (X). English dialogue. Featuring Melina Mercouri, Anthony Perkins and Raf Vallone. Produced and Directed by Jules Dassin. Screenplay by Jules Dassin and Margarita Liberato. Director of Photography, Jacques Natteau. Music by Mikis Theodorakis. 116 mins. Release not fixed

GRIPPING, haunting and deeply moving triangle melodrama, inspired by Greek mythology. Given modern characters, a lush wardrobe and rich settings, it hinges on the guilty association between the beautiful second wife of a wealthy Greek shipowner and her half-English stepson. The tale, inherently tragic, unfolds against an international big business backdrop and the kaleidoscope, lit by a steady flame, sharply illuminates its constantly changing moods. Melina ("Never On Sunday") Mercouri, Anthony Perkins and Raf Vallone fill the leading roles and rise to considerable emotional heights. The supporting players are also selected with infinite care, and the smart set atmosphere is skillfully created. Sophisticated, yet down-to-earth, the opus will attract and entertain both sexes. Outstanding adult melodrama.

Story.—Thanos Kyrillidis, a Greek shipping tycoon, instructs Phaedra, his glamorous, though hardly young, second wife, to bring Alexis, his 24-year-old son by his English ex-wife, from London to Paris. Thanos desperately hopes that Alexis will give up his art studies and enter the family business. Alexis is struck by Phaedra's beauty and willingly accompanies her to Paris and promises his father that he'll visit Greece for the summer. Thanos then heads for New York and Phaedra, excited by Alexis's youth, and Alexis give full rein to their passion. Later, Alexis experiences remorse because he has grown fond of Thanos, maligned by his mother. Phaedra is consumed by jealousy when Thanos attempts to arrange a marriage of convenience between Alexis and Ercy, a rival shipowner's daughter, and is worried about the future of Dimitri, her small son by Thanos. At this juncture, the S.S. Phaedra, Thanos's newest ship, sinks with heavy loss of life and Thanos learns about Phaedra's and Alexis's affair. Thanos punishes Alexis and shows him the door. Alexis deliberately drives to his death in his sports car, and Phaedra, distraught, takes an overdose of sleeping pills.

Production.—The picture definitely has its roots in Greek tragedy, but its branches spread into contemporary high finance circles. Melina Mercouri contributes a terrific performance as the slightly faded, yet still lovely, sex-hungry Phaedra. Anthony Perkins scores in the unworldly role of the gauche, bedazzled Alexis, and Raf Vallone personifies the new nobility as ambitious industrialist Thanos. The rest also impress. The highlight depicting the consummation of Phaedra's and Alexis's illicit love takes place before a roaring fire in a superbly appointed Paris suite and the luxurious surroundings gracefully cloak the carnal. Scenes showing anxious women awaiting news of their dear ones about the ill-fated S.S. Phaedra heighten the emotional aspect and effectively contrast with gracious living in London, Paris and Greece. Whichever way you look at "Phaedra," it vividly reveals human frailty and fallibility and, at the same time, proves that mankind hasn't changed since time began.

Points of Appeal.—Intriguing story, superb acting, sensitive and showmanlike direction, compelling feminine angle, elegant singing, beautiful camera work, first rate musical score and polished dialogue.

## Gypsy

Warner-Pathe. American (A). Technirama. Photographed in Technicolor. Featuring Rosalind Russell, Natalie Wood and Karl Malden. Pro-

† GYPSY. Warner-Pathe. U.S., 143 min. A. Stars: Rosalind Russell, Natalie Wood, Karl Malden.

Show business comedy drama with songs telling how the retiring, though talented, daughter of a domineering mother became the world's number one striptease artist. Factual story a trifle uneven, but characterisation clever, staging lush and true to prohibition period, songs catchy and Technirama-Technicolor photography first class. Good, but by no means infallible, star and title "light" booking (C).

\* LOCKER SIXTY-NINE. Anglo Amalgamated. British, 55 min. U. Stars: Eddie Byrne, Walter Brown, Penelope Horner.

Vest-pocket Edgar Wallace thriller with "who-dunnit" overtones. Plot ingenious, acting smooth, cast popular, twist ending effective, technical presentation polished, and dialogue crisp. Very good British series "second" (C).

† NUDE ONES, THE. Compton-Cameo. Foreign, 69 min. A. Narrated by G. K. Poynter. Carefree "fig-leaf" offering, presented in Eastman Color, describing high jinks at a nudist camp on Cavallo. Tale slight, but nudes curvaceous, scenery impressive and footage reasonable. Good gimmick "double bill" (C).

PHAEDRA. United Artists. Greek, 116 min. X. Stars: Melina Mercouri, Anthony Perkins, Raf Vallone.

Gripping and deeply moving triangle melodrama, inspired by Greek mythology, hingeing on the guilty association between the beautiful second wife of a wealthy shipowner and her half-English stepson. Acting first class, direction sensitive and showmanlike, modern big business background striking, feminine angle strong, climax powerful, camera work magnificent, dialogue intelligent and musical accompaniment impressive. Outstanding adult melodrama.

† SAINT OF DEVIL'S ISLAND. New Realm. U.S., 69 min. A. Stars: Eartha Kitt, Scott Forbes, Richard Cutting.

Prison fare, started up with De Luxe Colour, illustrating life on Devil's Island, the notorious French penal colony. Backgrounds realistic, but story jerky, direction loose and characterisation erratic. Title and star "double bill" solely for secondary industrial halls (C).

† TOMBOY AND THE CHAMP. Rank. U.S., 77 min. U. Stars: Candy Moore, Ben Johnson, Jess Kirkpatrick.

Teenage "outsiders" with songs and Eastman Color, centring on a young girl's deep affection for a prize bull, raised by her from a calf. Tale disarmingly ingenious, acting natural, sentiment wholesome, comedy clean, settings authentic and numbers tuneful. Agreeable "double bill" (C).

\* TOUCH OF DEATH. Planet. British, 58 min. U. Stars: William Lucas, David Sumner, Jan Waters.

Handy size crime melodrama concerning three robbers who crack a substantial crib, but pay a heavy price for the loot. Story punchy and compact, characterisation keen and finale both salutary and showmanlike. Acceptable quota "second" (C).

WARRIORS FIVE. Anglo Amalgamated. Italian, 87 min. A. Stars: Jack Palance, Anna Ralli, Serge Reggiani.

World War II melodrama showing how an American paratrooper and four Italian soldiers harry the Nazis prior to Italy's surrender. Types skillfully drawn and deployed, romantic asides touching, comedy relief apt, settings authentic and English dialogue expertly dubbed. Good "double bill" (C).

† WOMEN BY NIGHT. Compton-Cameo. Italian, 87 min. A. Stars: Topline Vaudeville and cabaret acts.

Footloose variety show, presented in Techniscope and Eastman Color, introducing feminine talent from America, Europe and the Orient. Unwieldy, though not unattractive, the bill, adequately compared and staged, should take tired businessmen and housewives out of themselves. Acceptable "novely" offering (C).

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN.  
\*BRITISH QUOTA PICTURE. †IN COLOUR.

duced and Directed by Mervyn Le Roy. Screenplay by Leonard Spigelgass. Director of Photography, Harry Stradling. Sr. Music by Jule Styne. 143 minutes. Release January 21, 1963

SHOW BUSINESS comedy drama with songs, based on the famous Broadway stage hit. Finely photographed in Technirama and Technicolor, it tells how a retiring girl became a world-famous striptease artist, mostly through the determination and drive of her "old trouter" mother.

Talented and attractive Natalie Wood plays the title role, but it is Rosalind Russell, as the girl's pushing Mum, who steals practically all the limelight. The latter presents a clever, consistent and, at times, amusing portrayal against a colourful prohibition-era backdrop illustrating vaudeville's decline and death, but whether modern audiences, weaned on Twist and "pop" music, will go for the period "one man band"

continued on page 15

# Your Films

by JOSH BILLINGS

## West End

WHAT are the best times for film trade, press and magazine shows? Personally, I prefer 10.30 morning, 2.30 afternoon and 6 o'clock evening screenings, but whatever the hour fixed by the renters it's the duty of those whose job it is to cover pictures to arrive punctually and stay until the end. Once the projectors start whirling theatre doors should be closed and kept shut until the curtain finally drops.

LAGGARDS and those who leave before the finish not only disturb and distract those who obey the rules, but also do a grave injustice to the people whose reputations and money are wrapped up in films. Here's a New Year's Resolution for the renters: First, review your mailing lists—they contain far too many deadheads—and second, see that the words "No admittance after the film has started" are strictly and impartially enforced. You owe it to yourselves, let alone the conscientious critics and reviewers.

THE big event last week was the launching of "Lawrence Of Arabia" (BLC-Super Panavision 70—British) at the Odeon, Leicester Square. The Queen graced the charity premiere and the film proved worthy of the Royal occasion. It's also got the common touch and you can't get a seat at the Odeon for love nor money, unless you book well in advance! Women, as well as men, are clamouring to see the picture. What with "The Bridge On The River Kwai" (CinemaScope), "The Guns Of Navarone" (CinemaScope) and now "Lawrence Of Arabia," the Columbia division of BLC has pulled off a fabulous treble and gained world wide prestige for British films.

"HATARI" (Paramount), a jolly and exciting jungle adventure comedy melodrama, enjoyed a

highly profitable opening weekend at the Plaza, Lower Regent Street. It's being enthusiastically received by young and old alike, but publicity has been left to chance. An extensive advertising campaign stresses the film's many fine entertainment qualities, as well as its star values. The picture's bound to grab a large slice of the holiday trade.

CHRISTMAS in the West End or, for that matter, the suburbs is not quite the same without a Norman Wisdom comedy. A great favourite with the youngsters, masses and family, Norman was sadly missed last year. The omission has been repaired and "On The Beat" (Rank—British), Norman's latest, is now at the New Victoria and going great guns. The rib-tickler reaches North-West London on December 31 and all who have it booked will see the New Year in its style.

"SODOM AND GOMORRAH" (Rank—Wide screen) has definitely turned up trumps at the Odeon, Marble Arch. Shrewdly planned, executed and exploited, the Biblical epic is attracting and satisfying a wide public. Its title and the X certificate form an irresistible combination and one that cannot fail to bring it immense kudos when it goes out on January 21.

THERE has been very steady business at the London Pavilion ever since Elvis Presley's newest, "Kid Galahad" (United Artists) arrived. It's also clicked in specially selected spots and opened big on release last Sunday. "Phaedra" (United Artists), a glossy and gripping adult melodrama made by Jules ("Never On Sunday") Dassin, takes over at "The Pav" tomorrow.

"WE JOINED THE NAVY" (Warner-Pathe—CinemaScope—British) ended its run at the Warner Theatre yesterday. The waterborne Ser-

vice rag with a first-rate Anglo-American cast headed by Kenneth More, Lloyd Nolan and Joan O'Brien, brought enjoyment to many. Today, Thursday, "Gypsy" (Warner-Pathe—Technirama), a comedy drama with songs based on the life of Gypsy Rose Lee, the American who inaugurated striptease, moves into the Warner Theatre.

NOBODY can say that "Lolita" (MGM—British) is a flash in the pan. The off-beat sex comedy melodrama had a long season at the Columbia Theatre, Shaftesbury Avenue, and is still earning good money at the Ritz. So good, in fact, that it will be the hall's Christmas attraction.

DISNEY'S "In Search Of The Castaways" (British), the Jules Verne adventure comedy melodrama, is still doing topnotch business at Studio One, Oxford Street, and stays put over the holiday period. It's released on January 7 and I shall be very surprised if it's not the film of the month.

MAKE no mistake, "The L-Shaped Room" (BLC—British) is definitely holding up at the Columbia Theatre, Shaftesbury Avenue. The X certificate low life melodrama with everything, including the kitchen stove, will carry on into the New Year.

"FIVE WEEKS IN A BALLOON" (Twentieth Century-Fox—CinemaScope) continues to climb steadily at the Carlton, Haymarket. The Jules Verne extravaganza is tremendous fun, dispensed by popular and talented artists who are not afraid to let their hair down.

THERE is good news from the Rialto, Coventry Street, where "The Sheriff Of Fractured Jaw" (Twentieth Century-Fox—CinemaScope—British), the western burlesque co-starring Kenneth More and Jayne Mansfield, has been revived. A rollicking affair, excellently staged and given a U certificate, it's as good as any pantomime.

TALKING of re-issues, MGM has cooked up a grand holiday programme, "tom thumb" (MGM—MetroScope—British) and "Wizard of Oz" (MGM), for the Coliseum. It takes over from MGM's new "double bill," "The Thief of Baghdad" (CinemaScope—Italian) and "The Savage Guns" (MetroScope), which, by the way, easily earned its corn.

THERE will be no change on the "hard ticket" front over Christmas. The biggest money-makers, apart from the already mentioned "Lawrence of Arabia," are "How the West was Won" (MGM—Cinerama), "Mutiny on the Bounty" (MGM—Ultra Panavision 70) and "The Longest Day" (Twentieth Century-Fox—CinemaScope), showing at the Casino, the Royalty, Kingsway, and the Leicester Square Theatre, respectively. But there's no despondency at the Astoria, Charing Cross Road, the Dominion, Tottenham Court Road, the Metro-pole, Victoria, or the Odeon, Haymarket, where "West Side Story" (United Artists—Super Panavision 70), "Porgy and Bess" (BLC—Todd-AO), "El Cid" (Rank—Super Technirama 70) and "Barabbas" (BLC—Technirama 70—Italian) are playing. Far from it!

WHATEVER the time of year, a "fig-leaf" offerings are a draw and "My Bare Lady" (Compton-Cameo—British), the latest, is thoroughly dug in at the Cameo-Moulin, Wind-



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continued on page 22

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THE PEOPLE

# Production

by DEREK TODD

**THE TREND** in audience tastes today, Harold Baim believes, is for a long first feature and a supporting short. So he is going to continue to make short films—but with a difference. They will be musical shorts instead of the straight documentaries with which he has been associated for the past 15 years.

Now in production at Marylebone studios is the first of the dozen he intends to make for United Artists: they will be in colour and wide screen, will run for half an hour, and cost £8,000—£10,000 each.

The first of the series, "Money Sings," features the instrumental group, The Condors, and vocalist Johnny Carson, a cousin of Cliff Richard.

The short has 11 sets and seven original musical numbers, and is directed by Frank Gilpin.

The music will be released by UA through its own record company in America and through a British company here.

The artists record their numbers at the sound studios and then mime to playback in the usual way before the cameras.

The script, which tells the story of a boy who sings to get money to marry, is by Lew Schwartz, who will write the round dozen.

The second in the series, "When in Rome," to feature Billy Cotton and his band, will have locations in the eternal city in April.

## Musical

This new venture will not, of course, interfere with Baim's plans to film "The Gondoliers" as a spectacular feature in June. This will be his second modern version of a Gilbert and Sullivan opera, for he has already made "The Cool Mikado" in the same style.

Said Baim on current trends in audience tastes, "I think they are definitely turning to the long feature and supporting short."

"However, I'm finding the documentary is getting. I won't say *passé*, but a bit much. Audiences today like something a bit more lively than 'Round Guernsey' and 'Round Herts'."

And, he pointed out, the Rank "Look at Life" series really covers the documentary field. "I could make a series of 13 and give them to tv," he said. "But instead I do them for the cinema. I think everyone should bend his efforts to make the cinema bloom, if not boom, again. If you've made a living in the industry for years I think it's wrong to kick it in the pants."

"So I'm making these new shorts which should have worldwide appeal: music knows no boundaries; there is no need for sub-titling."

"We shall use people of top calibre all the

way through; the short subject is not part of the interval for ice-cream."

The new series will feature such artists as Billy Fury, John Leyton and Matt Monro.

And, said Baim, ending with an interesting thought, "Now the variety theatres don't exist the cinema can take over in this field."

+ + +

**CAST** of Hammer's next, a psychological suspense drama to be made at Bray, is David Knight, Moira Redmond, Brenda Bruce, George A. Cooper and Irene Richmond.

The position about the title is still uncertain: it will now definitely not be called "Nightmare," but the second choice, "Here's the Knife, Dear: Now Use It," looks as though it is losing favour, too; so stand by for a third attempt.

The story, described as an exercise in cold-blooded terror and suspense, is about a young girl who is haunted by horrifying nightmares and visions of a mysterious shrouded woman who is seen sometimes alive and at other times lying dead—with a knife through her body. The girl, who, five years earlier while still a schoolgirl, had seen her demented mother stab her father to death with a knife, constantly fears the possibility that she has inherited the insanity.

+ + +

**ROMULUS** plans to film "You're Joking, of Course," from a screenplay written by actors Terence Stamp and Michael Caine.

The film, which will probably feature Stamp, who is under contract to Romulus, and Caine, well known for his tv work, will be made on location in the East End of London.

It is a comedy about two youths born on the wrong side of the tracks.

+ + +

**A RETURN** trip to Bradford to re-shoot certain key location scenes will be necessary for the "Billy Liar" unit.

A statement from Vic Films, which is making the picture for Anglo, says, "Topsy Jane, 21-year-old actress signed for a leading part in 'Billy Liar'... is forced to leave the cast... owing to strain and fatigue. There is every indication that she is not strong enough at present to undertake the heavy demands of night shooting on location that the part demands."

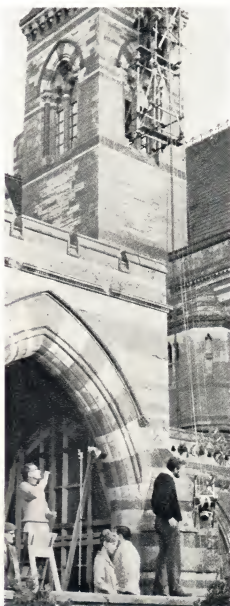
Julie Christie replaces Topsy Jane.

It is estimated that seven to ten days will be added to the shooting schedule.

+ + +

**SIGNIFICANCE** of the title of Val Guest's "80,000 Suspects" is that this figure is the approximate population of Bath—where there will be extensive location shooting. And the story is of a city cut off from the rest of the country by an epidemic.

"The passing newspaper boy, the milkman on his rounds, the shopgirl and her customers are all



During location shooting of MGM's "The Haunting," a Panavision camera was mounted on a vertical "cable railway" to capture the reactions of star Julie Harris as she looked up at a 70 ft. tower. The camera was hauled rapidly up the cables as counterbalance weights descended. L to R: producer-director Robert Wise, lighting cameraman Dave Boulton, Julie Harris, first assistant David Tomblin and camera operator Alan McCabe



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suspects in the hunt to find what started it," said Guest.

He got the co-operation of the authorities at Brighton to make "Jigsaw" and has been lucky again with "80,000 Suspects."

"To my delight, the civic authorities at Bath have agreed to give me every co-operation possible," he said.

+ + +

ACTOR Richard Johnson plans to set up his own production company next year and film "The Devils," in which he appeared with the Royal Shakespeare company at the Aldwych theatre, its London home.

Partnering Johnson in the venture, I understand, will be John Whiting and Peter Wood.

Whiting, who will write the screenplay, adapted the Huxley novel, "The Devils of Loudoun," for the stage; Wood, who produced the Aldwych version, will direct the film.

The grim subject of "The Devils" is diabolism in a 17th century French convent.

+ + +

AT AN all-day session at Associated British Elstree studios last week Ken Collyer and his band, Tony Kinsey and his group, and Stanley Black with selected musicians recorded modern jazz for "West 11," due to start shooting soon.

"West 11" is a Danny Angel production for Associated British, starring Alfred Lynch, Diana Dora, Eric Portman and introducing newcomer Kathleen Breck. Collyer and Kinsey, with their bands, will be appearing in the film.

+ + +

AT MERFON PARK, Jack Greenwood is making "Blind Spot," an Edgar Wallace thriller, featuring Nigel Davenport, William Russell, Yvonne Romain, Geoffrey Keen and Jennifer Daniel. Title will be changed.

Director is Gordon Hales.

## SHOOTING NOW

ABPC, Elstree—"The Saint," tv series (New World for ITC), producers Monty Berman and Robert S. Baker.

MGM, BOREHAM WOOD. — "The Haunting" (MGM), producer-director Robert Wise, "The VIPs" (MGM), producer Antoine de Gruinwald, director Anthony Asquith.

PINEWOOD. — "Call Me Bwana" (Eon for Rank and UA), exec. prod. Harry Saltzman, prod. Albert R. Broccoli, director Gordon Douglas, "The Snout" (Rank), producer Bill MacQuitty, director Ken Annakin.

SHEPPERTON. — "The Victors" (Open Road for Columbia), producer-director Carl Foreman, "Man of the World," tv series (Pimlico for ITC), producer Harry Fine, "Billy Liar" (Vic for Anglo), producer Joseph Janni, director John Schlesinger.

BEACONSFIELD. — "The Human Jungle," tv series (Independent Artists for ABC), producers Julian Wintle and Leslie Parkyn.

BRAY. — "Nightmare" (Hammer), producer Jimmy Sangster, director Freddie Francis.

MARYLEBONE. — "Money Sings" (Harold Baim for UA), producer Harold Baim, director Frank Gilpin.

MERTON PARK. — "Blind Spot" (Anglo), producer Jack Greenwood, director Gordon Hales. Television commercials and documentaries.

RAYANT. — Commercials and documentaries.

TWICKENHAM. — Commercials and documentaries.

CARLTON HILL. — Commercials.

# Television

by TONY GRUNER

A REMARKABLE advance in zoom lenses for television, the Varotal V, developed by the Rank Taylor Hobson division of The Rank Organisation, was successfully demonstrated last week.

The Varotal V is the result of the team work (as was emphasised by Gordon Cooke, of Taylor Hobson at the demonstration). By the use of non-spherical lens surfaces and a new type of construction, this extremely compact lens contains internally all the components that move for zooming and focusing; it is, therefore, of unusually robust construction for a piece of apparatus of such high optical and mechanical performance. It comprises 16 optical components, with no fewer than 22 glass-to-air surfaces, yet the light transmission factor is above 80 per cent.

It is claimed (and this was supported by the demonstration) that the extended focal ratio of 10:1 has been achieved without sacrifice of optical performance, relative aperture or range of object distance. Its relative aperture of f/4, and its focal range of 1.6–16 inches make it equally suitable for outside broadcasting or studio use: the iris mechanism conforms fully to the BBC TV 88 specification.

## New glass

Two other special features in the production of the Varotal V are the use of new types of optical glass only recently developed by Chance, and of improvements in anti-reflection lens coating techniques. The special optical features permit focusing on objects nearer to the camera than is possible with normal fixed lenses of 16in. focal length.

The lens can be operated manually by means of existing RTH zoom lens controls; and special servo control has also been developed by Taylor Hobson. At the demonstration the lens was most effectively controlled through 75ft. of cable.

A version of the lens suitable for use with 35mm. cine cameras is in the prototype stage.

+ + +

THE long-awaited production of "Hedda Gabler" to be shown on Friday, December 28, represents an international tv production.

The original idea for this all-star production of Ibsen's play came from American impresario David Susskind. When visiting Europe earlier this year, he met Lars Schmidt, another impresario, and also the husband of Ingrid Bergman.

After discussions between the two, the BBC was called in to co-operate on the production, and to provide technicians and facilities.

Others in the cast of "Hedda" are Sir Ralph Richardson—making his second appearance this month on BBC—Sir Michael Redgrave, Trevor Howard, Dilys Hamlett, Ursula Jeans, and Beatrice Varley.

This casting represents probably the biggest collection of talent to be seen on tv screens at one time.

The BBC says that work on "Hedda Gabler" started in a Knightsbridge rehearsal room, while members of the cast fulfilled their stage commitments.

Redgrave was then appearing in Sir Laurence Olivier's production of "Uncle Vanya" at Chichester, and Richardson in the Haymarket production of "School for Scandal".

After a period in the rehearsal rooms last

June, the "Gabler" team moved over to BBC's Television Centre where the final recording of the play was spread over four days.

The tv adaptation was done by Phil Reisman from Eve Le Gallienne's translation. Fanny Taylor was set designer, and Motley designed all the costumes.

Director was Alex Segal for Talent Associates-Paramount in association with the BBC and CBS Television. The associate producer was Jacqueline Babin.

+ + +

ASSOCIATED-REDIFFUSION has adapted 20 "Sapper" stories for tv to form a new series of hour-long programmes called "It Happened Like This."

Ralph Michael will appear each week as Jim Marriott, the narrator, who will represent the author. Dennis Price, Maurice Kaufmann and William Mervyn are cast in the first programme today, Thursday.

Script editor for the series is Owen Holder, and Norman Marshall is producing.

ABC Television's new one-hour film series "The Human Jungle" now in production at Beaconsfield Studios, is scheduled to be transmitted weekly from Saturday, March 30 onwards, in 1963. Probable transmission time is 10 pm.

This new series of 13 episodes has been commissioned by ABC Television from Independent Artists (Television) Limited, Julian Wintle and Leslie Parkyn co-produce.

"The Human Jungle" series is based on the case histories of a London psychiatrist "Dr. Roger Corder, DPM" of Harley Street and stars Herbert Lom.

+ + +

VINCENT TILSLEY has been appointed to the new post of drama script supervisor, BBC Television. His main concern in this new post will be to lead the search for new writing talent and encourage authors of promise for drama; to advise on suitable writers for any BBC television drama project, and co-ordinate the work of editors and scriptwriter/adaptors engaged on projects for drama department. He will, in addition act as deputy in all editorial matters to Donald Wilson, head of the tv script department.

Vincent Tilsley, aged 31 years, son of novelist Frank Tilsley, joined BBC Television as a scriptwriter/adaptor in 1955. In 1959 he became a script editor.

His experience has included work as script editor on the RCMP series in Canada where, in addition, he had three plays produced by CBC.

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# CEA Executive Committee meeting—December 12

1.—The committee adopted the proceedings of the finance and management committee held earlier the same day when, amongst other matters, the committee agreed to subscribe to the presentation to be made to E. J. Carpenter on his retirement as secretary of the Southern Midlands branch.

2.—The committee considered a report of the exhibitor panel which met representatives of the BFFA on November 14.

## REPORT OF THE EXHIBITOR/PRODUCER PANEL

Attendees: Exhibitors—M. Jervis (in the chair), Ald. G. L. Barber, J. K. S. Poole, J. X. Prendergast, P. King, R. A. Channon, C. H. V. Brown, A. J. Cannon, W. R. Barton, C. S. Algar (asst. secretary). Producers—J. M. Phillips, P. Jacobs, V. Saville, B. Luckwell, W. J. Wilson, J. P. H. Walton (secretary).

At the request of the British Film Producers' Association a meeting took place at the CEA offices between the exhibitor panel and a number of producers to discuss specific features dealing with the quality of second-feature films. Some while ago the first meeting of this kind had taken place and it was felt that the channel of communication between producers and exhibitors had been most useful and means should be found for it to be used more widely than heretofore.

The evaluation of the merit of the second feature is a matter on which exhibitors hold different views. There is one school of thought which maintains that the second feature of whatever kind or quality makes little difference to the programme. Others maintain that it is the sauce which gives the bite to the main dish and it can play a vital part in regaining the cinema's lost patronage. They contend that it is the whole programme, not a part of it, that is on trial.

## Exhibitor opinion

Against this background the discussion took place, the producers present seeking to secure a collective view on exhibitor opinion of British second features as a class rather than of any particular films. The producers sought exhibitor guidance and assurance that there was a definite requirement for second features within the programme make-up and also guidance as to type.

The following is a summary of the exhibitor viewpoint emanating from the discussion.—

1. Second features as a class based on the traditional pattern were not condemned, but more originality in story line, etc., would be welcomed.
2. It was thought possible within the existing financial limits to give second features a character of their own. The way in which this could be achieved, and which was most emphasised, was by means of a series of films containing the same characters who would thus build up a reputation. A number of exhibitors, when discussing the latter proposal, stated that there were difficulties in screening on regular dates for a series of second features, involving programme make-up.
3. Exhibitors stated there was scope for more subjects of about 40-45 minutes in length to fit in with long first features which were becoming more customary.
4. Documentary films as such were unacceptable

in a large number of cinemas as second features, but there was some scope for such films in good-class districts and at such situations operated on a specialised policy.

M. Jervis stated that he wished to raise a matter outside the scope of the present discussion at the request of the CEA general council. Concern had been expressed by exhibitors over the number of X films on general release which precluded any form of family film-going. The elimination of the young generation as future patrons was a matter which required the attention of the trade.

The producers noted the CEA president's remarks and were appreciative of the candid views which had been expressed on all matters.

## Series

The committee still feels that the possibility of the production of series films should be given further thought. Although it is appreciated that it might not be practical for these to be given regular screenings, it was not considered that this was of such importance as to involve abandonment of the idea. It is intended to take this matter up further with the producers. A further meeting of the panel is to take place on the afternoon of January 12, with representatives of the BFFA and BFPM. With representatives will be given to the overall subject of supporting programmes.

3.—The committee has noted that discussions in regard to a new national agreement have now been concluded with the SCMA and that the outcome of such discussions will be submitted to the CEA general council on January 9 for ratification. Subject to ratification, the new agreement will come into force on January 27, 1963.

4.—Not published.

5.—Since the association's new resolution in regard to films on television became effective, a further approach has been received from the solicitors acting for David Selznick seeking agreement to a further licensing to the BBC of Selznick films previously licensed to the BBC but in respect of which the BBC's rights are shortly to expire. The request is limited to one further showing of each of the films, and the committee, after due deliberation, has concluded that such further televising would not be detrimental to the interests of CEA members. The films involved are the following: "Notorious," "The Wild Heart," "Spiral Staircase," "Spellbound," "Farmer's Daughter," "The Paradine Case," "Intemperance," "Portrait of Jennie," "Since You Went Away," "Rebecca," "Bill of Divorcement," "I'll be Seeing You," "Tom Sawyer," "Indiscretion of an American Wife," "Garden of Allah," "Prisoner of Zenda."

In regard to two further films which had been included in the original licence to the BBC, but which had not been televised, i.e., "Little Women" and "Topaze," the committee is informed that the agreement cannot be given to the televising of these subjects.

6.—A reply has now been received from the Board of Trade to the proposals submitted some while ago by the CEA in connection with the position of British films which had received levy benefit and which were subsequently revised. In cases of this kind the CEA had proposed that in future levy allocations should be

made conditional on the recipient undertaking to refund a suitable proportion of the levy in the event of the film being televised or, alternatively, that the televising authority should be obliged to make some contribution to the British Film Fund Agency when a fund-sited film was shown on television. It appears that these proposals, together with comments from the other film trade associations as well as of the BBC, were considered at a recent meeting of the Cinematograph Films Council when it was recommended that the committee be taken to implement either proposal. The general feeling of the Cinematograph Films Council was that it should be left to the industry itself to find a solution to this problem. The committee has had a long discussion on the contents of the Board of Trade letter but has not yet reached any final conclusions. It is, however, in the first place proposing to await the Government White Paper on the future of television.

## PRS tariffs

7.—Due to prolongation of discussions between the CEA and PRS on the subject of bingo cinema and concert tariffs, the date has now been passed on which new tariffs for the year commencing January 1963 can be introduced. The situation therefore now is that for the year commencing January 5, 1963, the basis of calculation of fees payable to the PRS both in respect of cinema shows as well as cinema concerts, will remain the same as for 1962. Discussions will continue during 1963 as to the tariffs which will be applicable as from January, 1964. In the case of PRS fees payable in respect of bingo sessions, the bearing of the reference to the Performing Right Tribunal was partly heard on November 26-28 but not being completed has been adjourned until January 21.

8.—Not published.

9.—Not published.

10.—As a result of the five associations raising with the Board of Trade the cost of the collection of the production levy, information has now been received from the Board of Trade which has been noted by your committee to the effect that for the year 1961-62 such cost will be substantially reduced. The reason for this is due to the fact that the collection costs in 1960-61 had to bear the cost of certain retrospective pay awards as also certain administrative costs of a non-recurring nature. The Committee also believes that the raising of the exemption limit to £300 will result in a further saving in collection costs. Moreover, the committee feels that these costs might be even further reduced if levy collections were effected at greater intervals than at present and it is proposed to examine this suggestion with the authorities concerned.

## Bingo

11.—The committee has considered the point raised by the KRS at a recent joint meeting regarding the effect upon concurrencies of reductions in playing time due to permission being granted for the playing of bingo, etc. The view of the committee was that inasmuch as the substitution of bingo for screen time can only be arranged with the agreement of the KRS in cases of hardship the object of removal of such concurrencies is intended to be defeated if the concurrency in these cases came to an end. Such being the case, the committee recommends that concurrencies in cases of this kind should continue.

12.—The committee noted and approved the action taken in respect of the Offices, Shops and Railway Premises Bill which embraces administration offices in cinemas. The committee also noted and approved those clauses of the Great London Bill that concerned licensed premises and public entertainment.

13.—Following the CEA suggesting that the Children's Film Foundation might consider taking over distribution of BLC children's films, the committee understood that this matter has been discussed by the board of the Children's Film Foundation which in principle is anxious to assist. A further report on this subject will be available at a later date when it takes place between the Children's Film Foundation and BLC.

## REVIEWS

—continued from page 9

only time can tell. Good, but by no means infallible, star and title "light" booking.

**Story.**—It's 1920 and Rose, an aggressive woman, plans a "great" stage career for her two small children, "Baby" June and "Baby" Louise. June, pretty and approachable, has plenty of confidence, but Louise, shy and introspective, welcomes a back seat. Herbie Sommers, a "kiddy show" compère turned sweet salesman, loves Rose and when Rose puts her girls in the show as Herbie becomes her manager. The show does well and June receives a big offer, but Rose refuses to let June, now grown up, slip through her fingers. Then comes the depression and June runs off. Rose's world once again collapses, but not for long. She concentrates on Louise and the latter secures a job in burlesque. By now, Herbie has had enough of Rose and he hops it. One day, Louise undergoes a "strip" and a local fair. She names him Tommy, a stripper and is a huge success. Known as Gypsy Rose Lee, she soon becomes an international sensation, but, no matter, the persistent Rose returns to her daughter's lair.

**Production.**—The picture, which carries an authentic smell of grease-paint and effectively recalls the days when variety was king, has many touching moments, a particularly hilarious scene showing three toughs humiliating Louise into the "art," and, towards the finish, some impressive ensembles. Rosalind Russell contributes a minor tour-de-force as Rose, the typical stage mother, but, although she occasionally scores laughs, the part is an unsympathetic one. Natalie Wood performs a dazzling metamorphosis as Louise, the ugly duckling who blossoms into the beautiful. Gypsy Rose Lee, as Karl Malden registers as Herbie, and Paul Wallace is responsible for a slick dance routine as Louise's ersatz beau. The rest, too, more than adequately represent old-time vaudeville. The numbers still tickle the ear, but the striptease stuff is, for all its glamour, completely innocuous. In short, "Gypsy," a spectacular backstage-musical piece, has a 50-50 chance of universal box-office success.

**Points of Appeal.**—True life tale, popular and talented stars, wide awake treatment, glossy presentation, Technicolor, and obvious exploitation angles.

## Warriors Five

*Anglo Amalgamated. Italian (A). English dialogue. Featuring Jack Palance, Anna Rilla and Serge Reggiani. Produced by Fulvio Lucisano. Directed by Leopoldo Savona. Screenplay by Gino e Sancia and Leopoldo Savona. Director of Photography, Claudio Racca. Musical Director, Armando Trovajoli. 87 minutes. Release not fixed.*

**SKILFULLY** perpetrated, competently acted and authentically staged World War II melodrama. An Italian production, expertly dubbed in English, concerns an American paratrooper and four Italian soldiers who, together with a prostitute, carry the Gestapo's prior to Italy's surrender. The types are both widely varied and sharply drawn, and their human and humorous quips effectively punctuate the shooting. An unusual and elegant touch is the sparkling, yet intriguing, war fare. Good "double bill."

**Story.**—Shortly before the Allied landing at Anzio, disillusioned Italian prisoners welcome Jack, an American paratrooper. Jack quickly makes friends with his cell-mates, Alberto, Libero, Marzi and Conti, and when the Americans advance they escape, the Italians board an outgoing train and Jack tries to contact the Yankee. The other passengers are the train are prostitutes and people hoping to join their families. Romance soon develops between Alberto, an idealist, and Italia, a big-hearted, well-upholstered, but, their idyll is disrupted by a German ambush. Alberto, Libero, Marzi and Conti link up with Jack, who has orders to destroy a vital bridge. The assignment is carried out, but the Nazis retaliate and the Italian soldiers are killed. Jack, the only Italian left back, but Alberto, Libero, Marzi and Conti are killed. Although distraught at Alberto's death, Italia helps Jack strengthen the Resistance Movement.

**Production.**—The picture gives a thoroughly

convincing impression of conditions in rural Italy during the terrifying, heart-scaring fog-end of war. Jack Palance contributes a rugged portrayal as the determined Jack; Anna Rilla is a convincing and comely Italia; and Serge Reggiani, Folco Lulli, Venantino Venantini and Franco Balducci represent entirely opposite characters and are artfully deployed as Libero, Marzi, Alberto and Conti. The comedy elements thrill, the storming of the market-place where the Italian hostages dangle from ropes grimly emphasises the barbarity and futility of war, the romantic interludes are touching, and the comedy relief is apt. First-rate photography and slick dialogue, spoken in broken English, further heighten atmosphere.

**Points of Appeal.**—Exciting and significant story, keen team work, astute direction, its feminine angle, snappy comedy asides and authentic detail.

## Tomboy and the Champ

*Rank. American (U). Photographed in Eastman Color. Featuring Candy Moore, Ben Johnson and George E. Stone. Produced by Tommy Reynolds and William Lightfoot. Directed by Francis D. Lyon. Screenplay by Virginia M. Cooke. Director of Photography, William Clothier. Music by Richard Shorr. 71 minutes. Release December 31, 1962.*

**TEENAGE** "outsiders" with songs, photographed in Eastman Color. Its story centres on a young girl's deep affection for a prize bull, raised by her front yard and the signature tune, "Who Says Animals Don't Cry," crystallises its simple, though worthy, sentiments. A healthy alfresco tear-jerker, interpolated by laughs, adequately acted and authentically staged, it entertains the family and industrial audiences. Agreeable "double bill."

**Story.**—Tommy Jo, a young girl living on a Texas ranch with her hard-working Uncle Jim and Aunt Sarah, wins a black Angus calf at a local fair. She names him Champy and grows him for stardom. During a storm, Champy falls into a mudhole and Tommy Jo goes to his rescue. She catches a chill which turns to polio, but she is determined to prepare Champy for show purposes results in her complete recovery. Champy fails to gain an award at the Houston Stock Show, but Parson Dan, the district priest, comforts Tommy Jo. Later, Champy carries off the championship title at the famed Chicago International Exposition and is bought by a big packing concern. The thought of Champy being turned into steaks makes Tommy Jo critically ill, but there is a happy ending.

**Production.**—The picture involves Hi-Fi enthusiasts, as well as budding ranchers, music soothes Champy's savage breast and a transistor glued to his ear provides a valid cue for song. Candy Moore acts naturally as Tommy Jo; Ben Johnson and Christine Smith register as Uncle Jim and Aunt Sarah; Jess Kirkpatrick draws convincing character and furnishes apt commentary as Parson Dan; and Champy does his own animal self. The humour, like the sentiment, is wholesome, and the settings are both widely varied and impressive. In all, an engaging bit of bull.

**Points of Appeal.**—Warm, unblinded and talented cast, the young stars' sincere support, tuneful songs, Eastman Color and U certificate.

## Locker Sixty-nine

*Anglo Amalgamated. British (U). Featuring Eddie Byrne, Walter Brown and Penelope Horner. Produced by Jack Greenwood. Directed by Norman Harrison. Screenplay by Richard Harris. Director of Photography, Bert Mason. Musical Director, Bernard Ebbinghouse. 55 minutes. Release February 1, 1963.*

**VEST-POCKET** crime melodrama. The latest Eddie Byrne picture, it has all the earmarks of the conventional "who-dunnit," yet cunningly creates suspense and thrills without actually stooping to murder. The entire cast thoroughly enjoys the role of the extraneous detective, and the director, too, sees that never a trick is missed. Platinum staging and neat dialogue complete the punchy package. Very good British second "second."

**Story.**—Craig, a private investigator, discovers

Bennett Sanders, a tycoon, lying in a pool of blood, but is knocked unconscious by an unseen assailant. Simon York, an ace reporter, receives a mysterious "phone call about the crime" and immediately sets out to solve the case. The plot also gets cracking, but there is no sign of Bennett's body. Clues point to Miguel, a South American, Frank Griffiths, Bennett's business partner, and Julie, Bennett's attractive night club singer girl friend. Simon keeps a watch on Julie and discovers that Bennett is alive and that he, aided by Peters, his strong-arm man, had failed to kill him. Bennett's cash and his cash he had unscrupulously collected. Bennett, Peters and Julie head for the nearest airport, but Inspector Roon is there to "great" them.

**Production.**—The picture has both ingenuity and invention and contains all the tension and excitement of popular "murder" mystery without producing the corpse. Eddie Byrne does an expert job as newshound Simon; Edward Underdown is a smooth Bennett; and Penelope Horner makes a glamorous and disarming Julie. The supplementary characters, too, register. The interiors include a lush night club and opulent apartments, and the airport exteriors are authentic.

**Points of Appeal.**—Intriguing story, talented cast, keen direction, appropriate light relief, hectic climax, "proprietary" signature tune and U certificate.

## Touch of Death

*Planet. British (U). Featuring William Lucas, David Sumner and Jan Waters. Produced by Lewis Allen. Directed by Lewis Allen. Screenplay by Lyn Fairhurst. Director of Photography, Basil Emmott. Musical Director, Johnny Douglas. 55 minutes. Release December 31, 1962.*

**HANDY-SIZE** British crime melodrama, concerning three robbers who crack a substantial crib but pay a heavy price for the loot. It opens with a suspenseful garage "snatch," then takes the story to a London restaurant where the "drink." The shrewdly chosen principal players and the experienced director make that the salutory tale makes quite a splash. Definitely a useful "curtain-raiser" and a respectable "second."

**Story.**—Peter Mellor, a master thief, Len Williams, a young petrol pump attendant, and Nick, an explosives expert, grab £17,000 in notes from a garage safe, but during their escape Nick is run down and killed by a lorry. Pete and Len head for the country and, after Len injures his leg saving a small boy from drowning, the fugitives hide in a motor launch. They hold Jackie, the pretty owner, and Pam, a housekeeper's six-year-old daughter, captive, but while the police discover that the notes are contaminated. Inspector Maxwell of the Yard gets cracking and in the final showdown Pete, carrying the spoils, leaps over a weir to his death, and Len is apprehended.

**Production.**—The picture makes a brisk start and, although an unpretentious production, keeps its end well up. William Lucas is a formidable Peter; David Sumner, a convincing and sympathetic rookie bandit Len; and Jan Waters shows promise as Jackie. The rest are nothing if not eager. A small child interest eases the tension and the competent direction, and the climax is really hectic. What's more the backgrounds are realistic and the dialogue is crisp.

**Points of Appeal.**—Taut plot, competent team, slick treatment, showmanlike finale and U certificate.

## Saint of Devil's Island

*New Reim. American (A). Photographed in De Luxe Color. Featuring Eartha Kitt, Scott Forbes and Richard Cuthbert. Produced by Lloyd Young. Directed by Douglas Cox. Screenplay by H. Kinn Carmichael. Director of Photography, Jules Podilla. Music by Jack Greenwood. 69 minutes. Release not fixed.*

**PRISON** fare, tarted up with De Luxe color. Its tale, which describes life on Devil's Island shortly before the French penal colony was abolished, is a rugged amalgam of violence and religion, tinged by romance. Realistic backgrounds help to cloak its shortcomings, but even

continued on page 22



## VIP audience 'Hatari!'

Gala premiere of Howard Hawks' "Hatari!" at the Plaza, Piccadilly Circus, was in keeping with the story of the film which was shot on location in Tanganyika. The Paramount release, in Technicolor, is already being referred to as one of the year's top entertainment attractions. The VIP audience at the premiere included trade personalities, international stars of screen and television, social celebrities, and representatives from the World Wildlife Fund, Council for Nature, Nature Conservancy, Royal Zoological Society, Chessington Zoo and Whipsnade Zoo. There were also guests from the Tanganyika High Commission and the East African Tourist Office, and former District Commissioners from East Africa. The guests were greeted by glamorous "safari" girls. The Plaza foyer contained a display of African masks, objects, animal figures and carvings in a special exhibition devoted to the BOAC Impala Safari holidays, linked to the "Photoplay" "Hatari!" contest, organised by Paramount for the film's national opening



Above: F. E. Hutchinson with E. and Mrs. Bryson; Sir Michael and Lady Balcon. Below: M. and Mrs. Shipman; J. Warton, Mrs. Victor Chapman, Mrs. J. Warton, F. E. Hutchinson, Victor Chapman and Mrs. F. E. Hutchinson



Russell and Mrs. Hadley with F. E. and Mrs. Hutchinson; Lord and Lady Kilmarnock



# for premiere



Above: The "Safari" girls. Right, top: J. H. MacDonald, director of ABPC, and Mrs. MacDonald; centre: G. Sportoletti Baduel, Maria Landi and Jack Upfold; bottom: Judge Maude and the Marchioness of Dufferin and Ava



Lord and Lady Montague; Dawn Addams; Karin von Hovell; Russ and Mrs. Tamblin, with Jane Hollin

# 'HATARI!' CAMPAIGN GETS UNDER WAY



L. Pound, L. Sterling (Jackson Withers Circuit), Miss Cummings, Olympia, Cardiff, D. John, Plaza, Cardiff, Miss Clark, Olympia, Newport, Miss Fraser, secretary to the producer, "Movie Magazine," TWW, F. Gill, Paramount branch manager, F. Buckley (Jackson Withers Circuit), G. Hawksbee, Paramount branch manager, Cardiff. Below: D. F. Baker, ABC, Chester, R. White, ABC supervisor, Jack Upfold, E. C. Bigney, ABC Ritz, Warrington, R. R. Trevor, ABC Savoy, St. Helens



C. D. Revis, Manchester district manager, M. H. Wall, ABC, Harrogate, J. Verity, ABC, Huddersfield, J. W. Wilkinson, Leeds district manager, R. Helley, ABC, Sheffield, Jack Upfold. Below: V. Hornblow, Trocadero, Leicester, J. Harrison, ABC, Leicester, F. Tyler, Empire, Coventry, T. Whittaker, ABC, Wolverhampton, C. Flitcroft, Paramount branch manager, Birmingham



The biggest campaign Paramount has inaugurated since "The Ten Commandments" has got under way for Howard Hawks' production of "Hatari!" starring John Wayne and an international cast. The attraction is currently playing its premiere engagement at the Plaza Theatre, Piccadilly Circus, and is shortly due to open in key centres throughout the country.

Many months ago, Paramount announced that "Hatari!" would be pre-sold by the biggest possible all-media showmanship campaign, to reach audiences of all ages again and again.

The nationwide campaign covers advertising, editorial publicity, and interesting promotions. The big-budget advertising campaign includes full-page advertisements plus other unusual display spaces. A large bill-posting coverage supplements the press campaign, and utilises every type of outdoor media.

The press publicity already received on the picture includes magazine covers, spreads and nationwide newspaper breaks. Currently appearing in "Photoplay" magazine, with advertising and editorial support throughout the Argus Press, is a "Safari for Two" contest. Free advertising accessories are available in support of this promotion, one of several planned for the picture.

A full radio and television boost reaching into homes throughout the country is also under way.

Paramount pledges its utmost support to every campaign for this Technicolor attraction. Paramount branches are ready to supply, on request, the press book.

## SPREADING THE WORD

Paramount's general manager of publicity, Jack Upfold, and exploitation manager, Leslie Pound, recently returned to London, following a tour of some key locations where they discussed with top ABC personnel, leading exhibitors and members of the press, the many publicity angles offered by "Hatari!"

Despite the worst weather conditions of the year, supervisors and managers travelled considerable distances to hear, at first hand, just what is available for them in their "Hatari!" campaigns.

It afforded men in the key spots the opportunity to air their views on the full range of publicity for the film. This was publicity with the personal touch, indicative of Paramount's aim to give the film the most far-reaching exploitation possible.

# 'SATURDAY SAFARI' FOR 500 CHILDREN

A Christmas treat came early for more than 500 children with a special "Saturday Safari" screening of "Hatar!" at the Plaza Theatre, Lower Regent Street. Held in advance of the premiere, this special preview was for youngsters from homes and schools under the care and guidance of the Children's Country Holiday Fund, the Variety Artists' Ladies' Guild and Orphanage, and the National Society for the Prevention of Cruelty to Children.

The thrills of catching animals alive as depicted in "Hatar!" were enjoyed by each member of the young audience. As they left the theatre each youngster received a hard-back "Hatar!" souvenir book, "Hatar!" balloons, and from the cinema division of H. S. Whiteside and Co., "Sun Pat" salted peanuts and fruit jellies.

Similarly, the cinema division of the Eldorado Ice Cream Co., presented the entire audience with Lunar Lollies.

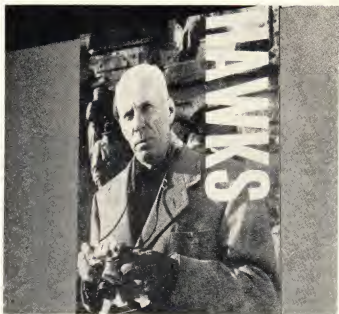


These pictures show scenes at the Plaza, when Jack Upfold and Leslie Pound played "Uncle" to the children at the special "Hatar!" screening. The children can be seen enjoying their Lunar Lollies, receiving the souvenir book, and generally enjoying themselves



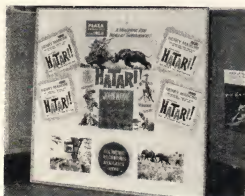


# Hawks season at NFT



In conjunction with Paramount, the National Film Theatre is holding a retrospective season of films by Howard Hawks, producer of "Hatari!" to run until January 13. Twenty-two of the 35 films he has directed over 40 years will be screened. "Hatari!" is not included, but will be running concurrently at the Plaza. This film figures in the photographic montage, built around the works of Hawks, on view at the National Film Theatre. To mark the impact Howard Hawks has had, *Movie* has published a 20-page index to his work. Above: Hawks on view at the National Film Theatre—it is a blow-up of the photograph used on the NFT programme. Left: The photographic montage, with "Hatari!" figuring prominently

## 'Hatari!' record and travel displays



Henry Mancini, who scored "Hatari!," received two 1961 Academy Awards. Virtually all the recording companies are issuing "Hatari!" records. To coincide with the Plaza opening Paramount has secured displays angled to the music throughout the Soho district, and including also the Army and Navy Stores, several West End branches of Keith Prowse, and W. H. Smith in Sloane Square. Stress has been laid on the EP recording by Mancini on the RCA Victor label. "Hatari!" is a natural for travel outlets, as shown by Global Tours and others. Photography also offers possibilities. Bennett's, of Oxford Street, has co-operated in displays in connection with the premiere. Above: Keith Prowse in Coventry Street, Bond Street, Charing Cross Road and the Aldwych used displays like this. Right: main window, Global Travel Service, High Holborn; music display at W. H. Smith, Sloane Square





# Showmanship

by FRANK HAZELL

THIS is the season of goodwill, when cinemas up and down the country assume the family atmosphere.

Many managers will be working especially hard to give others that little extra happiness. Whether it is for children in hospital or the old folks at the local home, they know that their effort will be abundantly worth while, for our job has very special opportunities for spreading the Christmas spirit.

This year, I am sure special emphasis will be given to the old people, and the enjoyment we have given them throughout the past year will have a special bonus with the thoughts and practical gifts many will be distributing in the coming weeks.

On Christmas Day itself, cinemas all over the world will be empty, with blank screens and no glittering signs to enliven the skyline. Managers and the theatre staffs will be enjoying what they are so often denied—family life in their own homes.

In these columns efforts in the showmanship field have been debated and evaluated. Many names have appeared for the last time, some to leave and find other fields of endeavour, some

to seek retirement. This has been the column that still keeps alive the old spirit of industry showmanship, on which it was weaned and on which it continues to thrive.

The coming year will make still greater demands, and hring about still further changes. I would like to extend my sincere wishes to all those who have never lost the spirit of our industry. To those who have continued to send reports of their efforts—a happy Christmas, gentlemen.

To the publicists, who work so hard to promote the product we exhibit, who travel up and down the country with advice and encouragement—a happy Christmas.

To the men in the studios—greetings from the theatres who show the fruits of your labours. To the engineers, the projectionists and all the theatres staff who show loyalty without thought of monetary reward, may the season bring you happiness and the New Year greater appreciation.

Finally, to all managers everywhere—my sincerest greetings, and may you never lose that flair for showmanship which still shows its spirit in the columns of this paper. To you as well—a very happy Christmas.

## THE COMPANY OF SHOWMEN

### A notable theatre display, and this manager had it taped

ONE OF THE best theatre displays I have seen for a long time was designed and produced by John Roe, ABC, Bexleyheath. It was for "The Music Man" and used the national contest with Grundig as a main feature.

One of the larger posters was mounted in the centre of a draped backcloth of satin, and suspended away from this, forming a semi-circle around the display, were a whole series of golden gleaming trombones. Flanking the sides of this eye-catching centrepiece were further units featuring the Grundig contest.

Even from the black-and-white pictures the display has punch and eye appeal—in the full colour of the original, its effect must have been quite a crowd stopper.

Obviously, music was the main platform for away-from-theatre display and the talent contest, which is the main feature of the Grundig national tie-up, was mounted with the aid of the local press and the winner's recording has now gone along for the national finals.

John Roe certainly squeezed the maximum from the opportunities available.

Another fine campaign for "The Music Man" was mounted by L. S. Johnson, ABC, Camberwell. He found the story's theme and subject ideal for colourful foyer displays. Musical instruments positioned in a glittering array, with scarlet band uniforms, and a backcloth of gaily designed record sleeves, dominated the entrance area.

The Camberwell Silver Band marched through

the borough playing the film's theme music and anyone who could name all the tunes played was able to have a selection of records of their own choice.

The Grundig national contest was incorporated in most levels of display and exploitation, and the local record dealers came forward with their sleeves rolled up to get over the music from the film, and all the other angles with which the title so aptly linked.

Again this is a campaign that, to do it full justice, would have to take my entire showmanship space. Every angle was covered, both in following through the big national tie-ups and with the exploitation of all the local channels with which the film could be usefully linked.

B. Gietzman, Regal, Old Kent Road, gained fine press for a personal appearance with a difference. A local pigeon-fancier brought one of his prize birds along and this champion, who could make a flight from Rome without much bother, seemed to take his trip around the auditorium as an ideal introduction for the film "The Pigeon That Took Rome," well in its stride.

"A Story of David" is not an easy film for a street stunt but D. W. J. Willmott, Gaumont, Bradford, managed to mount an effective selling unit without causing offence.

A man dressed in Eastern costume and carrying a staff, with a small card bearing a simply worded message, made a tour of the main shopping centres, and the authenticity of his

## NEW MEMBERS

The following are enrolled in the KINE Company of Showmen:

R. T. Evans, Regent, Brighton.

L. C. Prescott, Odeon, Bury.

J. A. E. Ramsden, Picture House, Leicester.

N. J. Ward, Gaiety, Dale End.

### SEALS OF MERIT

D. G. M. Frankland (first), Odeon, West Hartlepool (Life No. 383).

N. J. Hartle (second), ABC, Bolton (Life No. 272).

W. R. Wood (seventh), Gaumont, Walsley (Life No. 173).

attire and presentation lifted it out of the normal "stunt" class. Willmott, also had some good shop displays, and his tie-up with the YMCA was ideal for such a film and title.

Rupert Todd, that consistent showman from Blackpool, used all his normal channels of exploitation for "Dr. No"—the bookshop displays, distribution of sample tea packets (to help the nerves), novelty leaflets and displays on the fine press this film gained. He also invited all the local Bond families, whom the press helped him to trace.

### Press response

R. Raistrick, Gaumont, Manchester, had overwhelming press response to the showing of "Billy Budd." The highlight of his campaign was the personal appearance of Peter Ustinov, who was met at the railway terminal by the station master in traditional dress, and then escorted to a special reception at the Midland hotel.

The room was appropriately decorated with large blow-ups of the star from the film, and models of sailors in the dress of the period, sitting on barrels of grog and smoking clay pipes. The visit was covered by both television channels.

George Park, Regal, Lanark, has mainly a family audience, and his first job with the double bill "Mysterious Island"/"Pirates of Blood River" was to get over that it was an all-U programme.

Through all the regular mediums of advertising the catchline "The greatest giant family programme" was the plain plug line, and throw-aways were distributed on a door-to-door basis at the new housing estates.

At the theatre an attractive display was made to represent the Mysterious Island, and with plants, toy animals and a suspended balloon above, a realistic interpretation of the film background was achieved.

The particular point of this campaign is that it was carried out for a two-day booking, which shows showmanship is still very much alive in Lanark.

Another fine street stunt from A. E. Williams, Odeon, Ealing, for "Tari Tari" Rust-skirted young ladies made a tour of the area and also provided good atmosphere at the theatre, where colourful displays, with a large stuffed lion also created the general impression of what this part of the world was like.

The town tour was taken in an open sports car, boldly placarded with film credits and blow-ups.

There was an "El Cid" sherry party for the guests of F. A. Connett, Gaumont, Weymouth, at the opening of the film of the same name. Guests include the Mayor and leading wine merchants.

This tie-up with the sherry company provided some outstanding displays in merchants' windows, and the opening night achieved wide press coverage.

## TRADE SHOWS LONDON

**December 31:**  
Phaedra (X). United Artists. London Pavilion.  
10.40 a.m.

**January 1:**  
A Great Ship (U). 20th Century-Fox. Own  
Theatre. 10.30 a.m.  
Vengeance of the Gladiators (A). Compton-  
Cameo. Compton Cinema. 10.30 a.m.

**January 2:**  
The Fast Lady (A). Rank. Leslie Phillips. Own  
Theatre. 10.30 a.m. and 2.30 p.m.

## MANCHESTER

**January 2:**  
Gypsy (A). Warner-Pathé. ABC. Deansgate.  
10.30 a.m.

## YOUR FILMS

—continued from page 10

mill Street. Incidentally, its predecessor, "Naked as Nature Intended" (Compton-Cameo—British), ran for a year!

## On release

THE release situation is nothing to shout about, so I'll make it short. "A Prize of Arms" (BLC/Brynmor—British), the "perfect crime" melodrama with an army background, is doing pretty good business. Its well-timed thrills partly atone for its lack of feminine appeal.

"BILLY BUDD" (Rank—CinemaScope—British), a melodrama of the British Navy during the bad old days, starring Peter Ustinov and Terence Stamp, is a grand picture of its type, but makes no concession to the fair sex. As was expected, the film is doing better in good and high-class halls than industrial ones.

THERE has been some demand for "Crooks Anonymous" (Anglo Amalgamated—British), a crime comedy. It scores laughs, but is a bit short on star values. And big names still mean something.

"CONSTANTINE THE GREAT" (BLC—Totalscope), the Italian spectacle, started on the right foot, but tailed off a bit. Nevertheless, it finished clear of the red.

SUCCESSFUL stage farces seldom make box-office films and "The Amorous Prawn" (BLC—British) is, unhappily, no exception. The youngsters are giving it a wide berth.

"IT HAPPENED IN ATHENS" (Twentieth Century-Fox—CinemaScope) has failed to catch on. The Olympic Games comedy melodrama stars Jayne Mansfield and is colourfully staged, yet lacks essential "know-how."

AS FOR the Rank-Universal "double bill," "If a Man Answers" and "Island Hscape," it's no great shakes. The two films costar sharp, but the combination's failed to lure the cash customers.

NOW for a safe bet, "The 300 Spartans" (Twentieth Century-Fox—CinemaScope). The mammoth period action melodrama has a successful London release and is now clicking on tour.

FOR those who want a good re-issue, I recommend "Orders are Orders" (Planet—British). This comedy, the first Tony Hancock, is proving quite a turn-up, despite its age.

## REVIEWS

—continued from page 15

so it hasn't much to offer apart from Eartha Kitt, the sensational coloured singer, and an artful label. Title and star "double bill" solely for secondary industrial halls.

**Production.**—The picture concentrates mainly on the horrors of Devil's Island, but strangely enough the "highlights," which include the amputation of a man's arm without an anaesthetic and a fogging sequence, seldom arouse pity or horror. Eartha Kitt sings and, curiously, yet is hardly flattered by the role of Annette. Scott Forbes seizes slender chances as Jacques, and Richard Cutting convinces as Major Penn, but the tough tugs are overdrawn. As for the conventional romantic interest and happy ending, they're hasty concessions to the gallery.

**Points of Appeal.**—Title, Eartha Kitt and De Luxe Color.

## The Nude Ones

**Compton-Cameo. Foreign (A). Photographed in Eastman Color. Produced and Directed by Werner Kunz. Cameramen, Adolf Jenny, Werner Kunz, Edgar Reiser and Rudolph Gygi. Music by Fred Bohler. Narrated by G. K. Poynter. 69 minutes. Release not fixed.**

CAREFREE "fig-leaf" offering, presented in Eastman Color. It accompanies two girls and a man to the famous nudist camp on the island of Cavallo and admires the scenery as well as the dunes. Innocuous, yet saleable, it's a safe bet for the commercial traveller and floating population trade. Good gimmick "double bill."

**Production.**—The picture picks up the girls and the men in Corsica and then goes on a long tour of the island where Napoleon was born. There are some amusing asides involving a garage man and a priest, and these break the journey to Cavallo. The padding, although it doesn't much try the patience of those used to see the nudes, but once the camp is reached familiar fun and games in the "alotgether" are played, and the wenchies pose against unique rock formations. Authentically staged, well photographed, particularly during its underwater sequences, and adequately "compared," the "opus innocently panders to ogles of all ages." **Points of Appeal.**—Subject, scenic values, title. Eastman Color, handy footage and obvious exploitation angles.

## Women By Night

**Compton-Cameo. Italian (A). Techniscope. Photographed in Eastman Color. Featuring top-line vaudeville and cabaret acts. Produced by William G. Reich. Directed by Mino Loy. Photographed by Rino Filippini and Floriano Trenker. Music by Franco Tamponi. 87 minutes. Release not fixed.**

FOOTLOOSE variety show. Presented in Techniscope and Eastman Color, it combs by night key American, European and Oriental cities for diversissement. The distaff side predominates, but its novel approach is partly discredited by repetition. There are, however, some clever numbers and their appeal is reinforced by established turns. Unwieldy, though not unattractive, the bill should take tired businessmen and housewives out of themselves. Acceptable "novelty" offering.

**Production.**—This picture, which is modelled on the "World by Night" (Warner-Pathé) series, strikes an original note by concentrating mainly on women performers, but doesn't leave well alone. There are incursions into exotic countries, where native ceremonies are performed and a finale with Louis Prima, the American bandleader-cum-vocalist, doing his corny stuff. Bright eye directions and inconsistent editing make the film offer a shrewdly contrasted bill, represented by talented singers, dancers and, believe it or not, a girl conquer. The commentary and camera work are, admittedly, a bit uneven, but no matter, the overall gives generous value for money.

**Points of Appeal.**—Versatile artists, alluring title, artful feminine slant, Techniscope and Eastman Color.

## JOHN DAVIS

—continued from page 6

anyone know. If pay-television is a type of entertainment which the public want and will pay for when there may be available four so-called free channels. We can only find out by experiment and trial," said Davis.

"Already we are seeing channels that because we have developed this British system we are going to create a monopoly—rubbish. What in heaven's name do we want a monopoly for? We want to see the British system developed which we have done."

He reiterated that the system was available to anyone who liked to set up an operation and was not far from being continued.

The test would be the production of the product for which the public would be asked to pay. No one could have a monopoly of creative talent.

There are those in our industry who say John Davis is a pessimist, always talks down-bet, because I face the facts as I see them, and if I may say so, so far my forecasting has not been too far from the mark.

"There is a grave shortage of product throughout the world and this shortage largely stems from the very serious curtailment of Hollywood production."

Hollywood still serviced some 60 per cent. of screen time in this country and many other countries. This year only 80 films had started production in Hollywood, the lowest number on record, to which would be added a number of American films started in other parts of the world.

To date, 45 films had started in the UK against 64 in 1961. This British situation, coupled with that in Hollywood, surely showed why it was impossible to maintain three releasing channels.

Is it being a pessimist to face up to this fact and to realise that we have to reorientate our exhibition pattern if we are to keep theatres open and profitable with less product to service them? he asked.

## Quota outburst

On top of these product problems had come an outburst that the quota for the next quota year should be raised from 30 to 40 per cent. for first features.

Said Davis: "ABC and Rank will, I am advised, in the quota year just ending show somewhere between 30-35 per cent. of British films with no worthwhile film undated. It is incomprehensible to me that such a suggestion should be made."

"British films are acceptable at the box-office in their own right. Basically, quota is not needed at all, but I am not opposed to it being set at a reasonable level, if only to give producers confidence that all theatres will play their share of British films."

Does anyone believe that in the light of British box-office experience over the last 10-15 years by increasing the quota it will encourage people to make more films, when there is a desperate shortage of talent? It might encourage the making of some pieces of celluloid.

"What we want is not just more films but more good films to satisfy the public's appetite for good entertainment."

While on production, just a word on X certificate films. I believe that there is a place for X films tackling serious adult and social problems, but as our business is to primarily supply entertainment for the masses, then if a film is entertainment, only a small proportion of our programmes, in my view, should be X.

"Some of the films which are shown are playing down to the lowest denominator of public taste, and this is the morality of this country and are bad for our business. No business has ever succeeded by playing down to the lowest common denominator of public taste."

He stressed that the excessive number of X certificate films aggravated the problem of film shortage, as many of these could not be shown in family theatres. In others they kept away members of the public going to the cinema who otherwise would go.



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